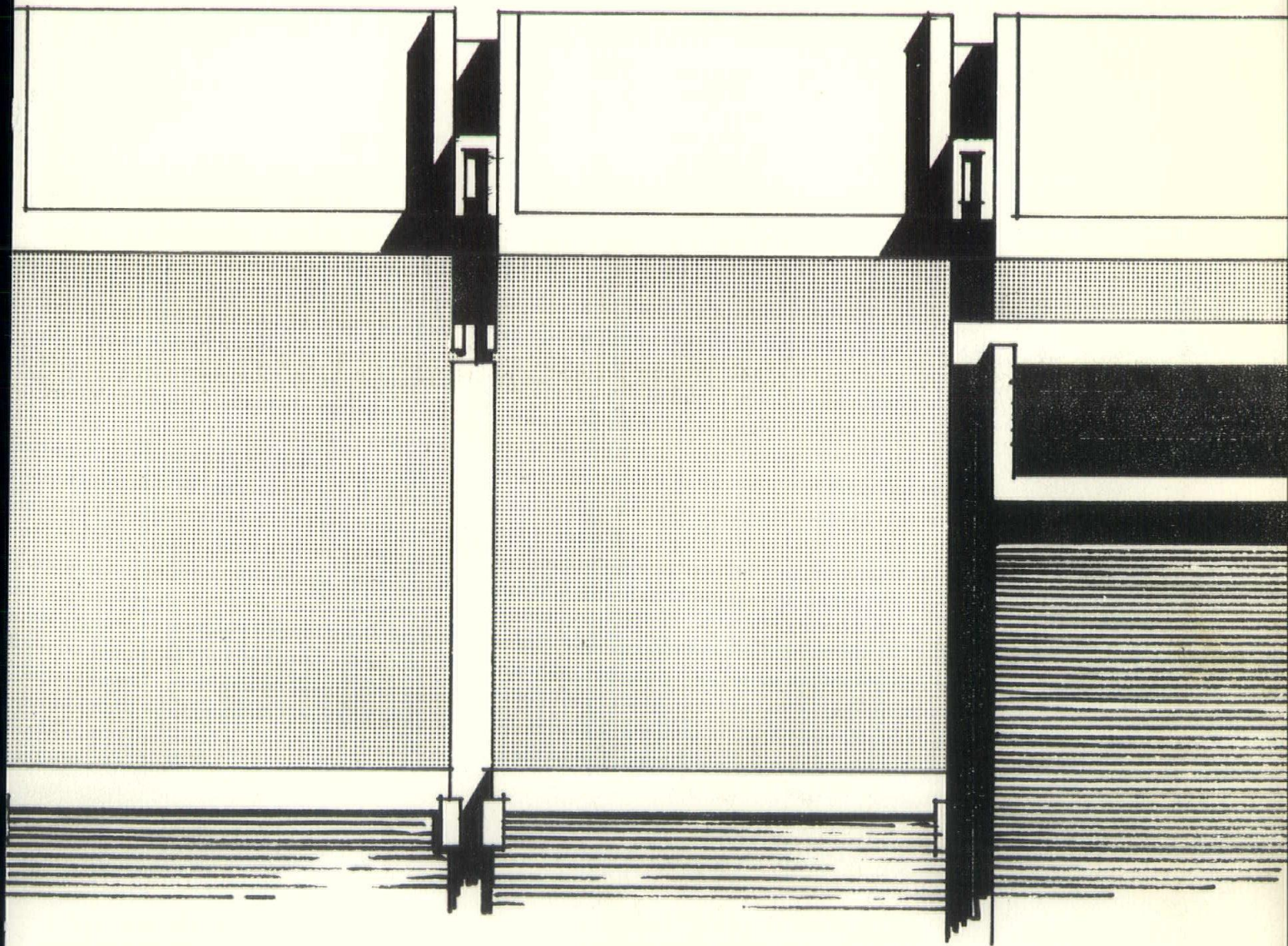


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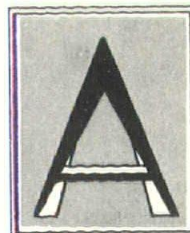
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KENTUCKY ARCHITECT is available at a subscription cost of \$4.00 each year or 50 cents each issue.

THE KENTUCKY ARCHITECT ... publishes significant expressions of the use and control of space

## Critic von Eckardt to Speak in Louisville April 22

Wolf Von Eckardt, well-known journalist and critic of city planning, will be guest speaker at the April 22 meeting of the Citizens Metropolitan Planning Council at Christ Church Cathedral.

Von Eckardt, a feature writer and columnist for the Washington Post and the Los Angeles Times, is an outspoken commentator on city planning.

The meeting which, is open to the public, will begin with a luncheon at noon. Price of the luncheon is \$1. Louis Henry, 583-1707 is in charge of reservations.

Kentucky's 60 airports are served by commercial service. The State maintains 21,000 miles of highways and has 1,300 miles of navigable waterways. The eight rivers in this water transportation network move more than 200 million tons of freight a year.

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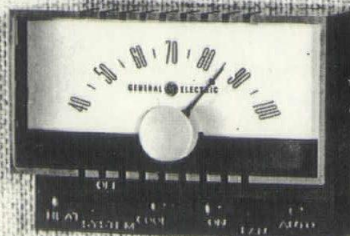
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# ATHLETIC COMPLEX

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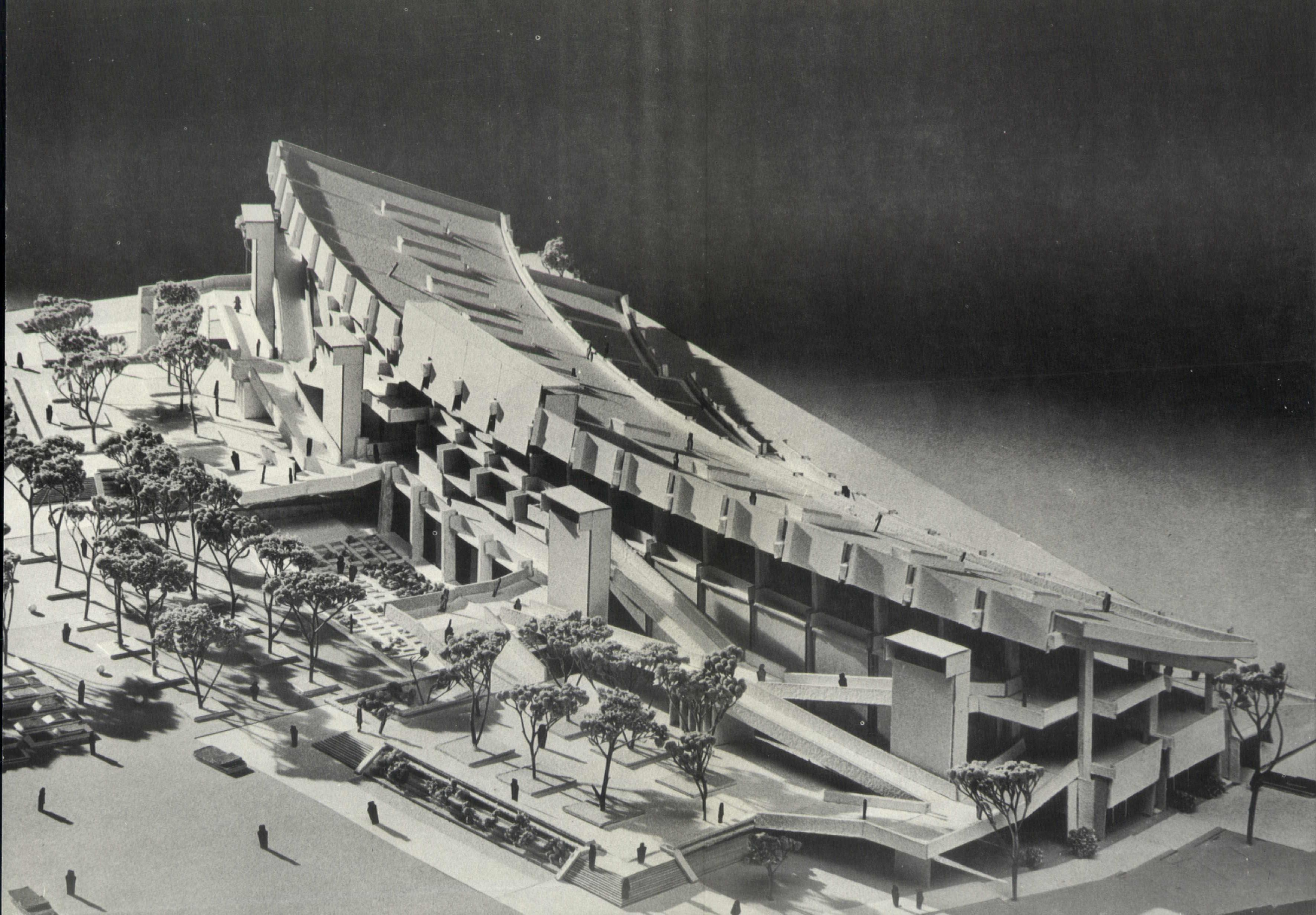
Stadium (seating capacity:  
16,000 on two seating  
levels; 15,400 bleacher  
seats; 600 covered chair  
seats)

Approximately 66,000 sq. ft.  
of enclosed space on six (6)  
levels including 26 faculty  
offices, 11 teaching areas of  
varying sizes, training rooms,  
locker rooms, a gymnastics  
teaching area, equipment  
storage areas and staff  
locker room, first aid room,  
complete pressbox and re-  
lated public facilities.

## RIGHT PHOTO:

View of stadium from exist-  
ing Athletic-Academic Build-  
ing (Photo by L. R. Anderson,  
Photographic Associates)







## SCOPE

The program is intended to furnish those additional facilities necessary to form, in conjunction with the existing Academic-Athletic Building, a complete complex to meet the needs of the physical education program of the college. The educational facilities are designed to be flexible enough to meet any other requirements placed upon them by the other academic needs of the college.

## CONCEPT

In making their report to the Board of Regents of the college, Johnson, Johnson & Roy, Inc., Landscape Architects, Ann Arbor, Michigan, stated that "the (new) architecture has the opportunity to express an exciting new concept of a total learning environment. Rather than a series of static, inanimate structures each having its own austere identity, the building development can be a series of related structures... where the discipline within each structure can be interwoven into the campus fabric. Producing a scheme

of this nature requires a strict control of design to produce continuity of materials, scale, form and architectural style. The success of this concept depends on the respectful use of these elements, human in scale and dimension".

These are the elements that generated the final form of the main structure of this complex—human scale and dimension, continuity of materials and form to blend harmoniously with the existing campus.

Early studies soon indicated that the general bulk of the structural mass necessary to accommodate all desired facilities

could and would become unwieldy to handle and to harmonize with the surrounding campus unless a solution could be devised that would combine elements human in scale and related in form and material into an integrated whole.

The limitations of the site also helped to determine the final form of the major structure. The cavernous rock subsoil condition, combined with the land area requirements of the playing field, demanded a solution somewhat different from the average collegiate stadium. These site conditions being recognized, the entire

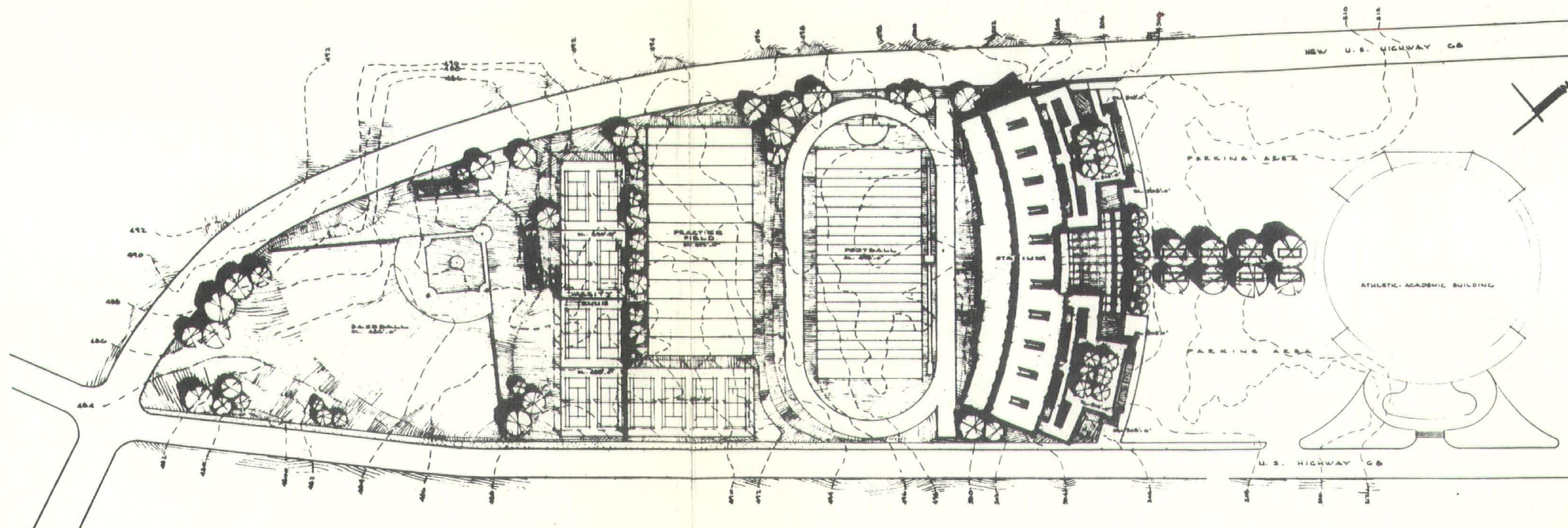
structure was placed above the rock and the seating requirements divided into two overlapping elements producing a framework capable of providing the required enclosed space, yet using a very limited area of the site. Then, making use of this frame as a natural organization of the total structure, it became possible to allow the other related facilities to fall within as elements human in scale and related in form and texture to the masses of the existing campus.

The limited area used by the structure opened up enough free area for pleasant pedestrian

circulation. The elevated ticket terraces at each end provide a space for controlled entrance circulation of large groups of people without a feeling of constriction, while the lower garden terrace between provides an area human in scale and a fitting entrance to the facilities of the complex. This area will connect to the present academic area across the tree lined walkway.

This complex, combined with the existing Academic-Athletic Building, serves the academic program with a versatile innovation that provides maximum space utilization.

THE COVER: Collage of detail and north elevation of the stadium — indicating materials



SITE PLAN OF ATHLETIC COMPLEX



LEVEL SIX \_\_\_\_\_  
Press Box

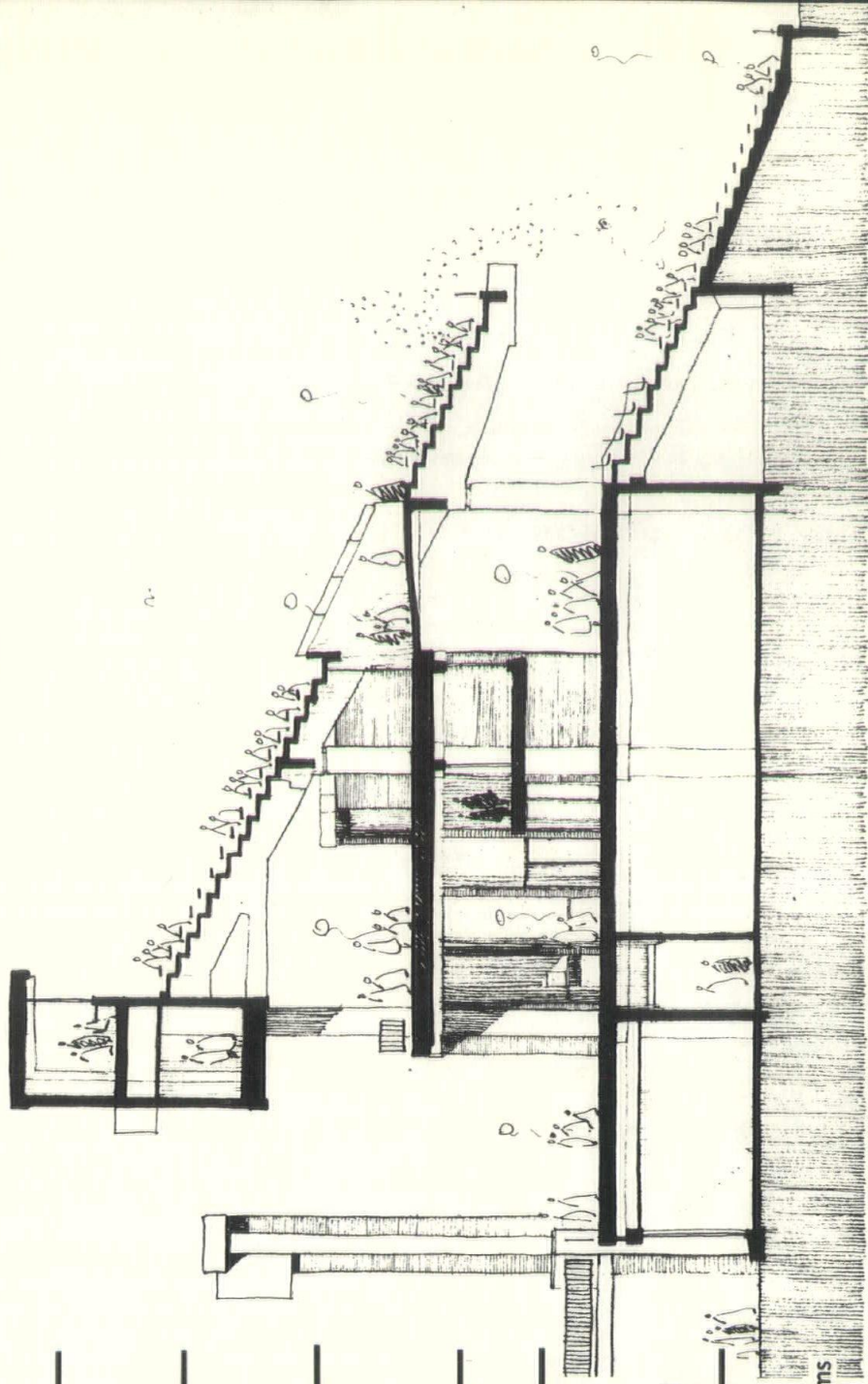
LEVEL FIVE \_\_\_\_\_  
Service Floor to Press Box

LEVEL FOUR \_\_\_\_\_  
Upper Concourse  
Entrance to Upper Seating Deck  
Concessions and Public Toilets

LEVEL THREE \_\_\_\_\_  
Office Mezzanine

LEVEL TWO \_\_\_\_\_  
Lower Concourse  
Entrance to Lower Seating Deck  
Concessions and Public Toilets  
Teaching Areas, Offices, First Aid

LEVEL ONE \_\_\_\_\_  
Locker and Team Rooms  
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## EDITORIAL

In February, we talked briefly of the failure on the part of private enterprise to provide a range of balanced housing and to provide for the orderly and wise use of land. Further, we stated that private enterprise is basically tax motivated and if we were ever to achieve success in our quest for the "good city" we must face the issue of property taxation squarely. This implies a willingness to look at the problem in an objective manner and to look for positive and constructive solutions.

We are faced with a land shortage which is becoming acute in and around our big cities. Yet, in the face of this land shortage, vast expanses of land remain idle and undeveloped. The costs to the community of preparing this land for use are steadily rising. In 1961, the New York Regional Plan Association estimated that it cost the taxpayer over \$11,000 per additional family to supply public services - streets, sewers, water, schools, police & fire protection, etc. If we are to expend this amount of money simply to make land usable, it seems only reasonable to encourage the best and most efficient participation on the part of private enterprise. Yet this is not being done today. Why?

Fifty years ago, land carried nearly half the local, state and federal tax load. This is admittedly too much. Yet today, land - which accounts for one third of our total national wealth - carries somewhat less than 5% of the total tax load. This, by any reasonable standard, is not enough.

Taxation encourages idle speculation by giving preference to profits made from speculation on the price of land. Profits from the development of that same land are taxed at roughly twice the rate for speculation profits making it unprofitable and, in many cases, undesirable to develop land for some use. Further, improvements on the land are, by and large, taxed greater in proportion to their value and benefit to man-

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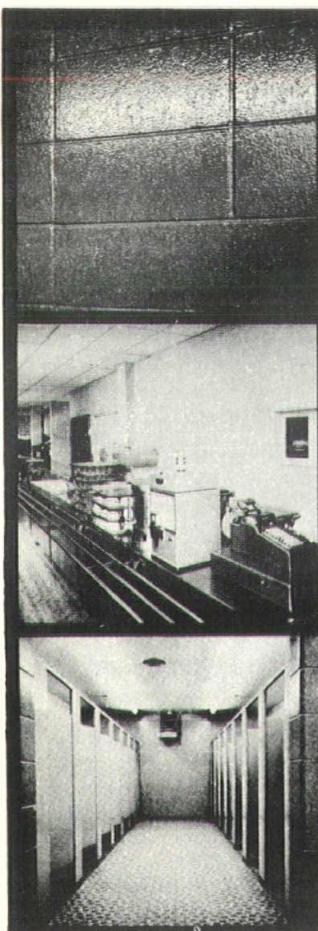
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kind. It becomes a tax liability, a handicap, to develop land well.

Many argue that by changing the basis for land taxation private enterprise will be penalized or discriminated against. However, the main point in changing land taxation is to encourage private enterprise to become more efficient and effective in developing land for the benefit of a greater number of people through profit motivation. By changing basic land taxation, it can become most profitable to develop land for the good of many instead of the profit of a few.

We feel that there should be a basic change in land taxation policies, primarily in two areas. First, by removing preferential taxes from speculation profits and taxing them as regular income, private enterprise can be encouraged to develop idle land. Second, by taxing the value of land only — value which derives 100% from the existence and the expenditures of the community and not from efforts of the owner—and removing the majority of taxes from development removed. Further, by placing a penalty on development which is socially undesirable, these uses can perhaps eventually be eliminated.

These things are possible only if the people of Kentucky are willing to admit that some change is needed and then search, with an open mind, for ways to benefit mankind constructively through the motivation and encouragement of private enterprise.

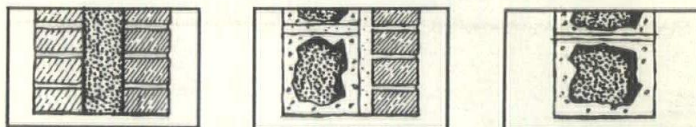
### **Producers Council Sets June 10 for Ride on 'Belle'**

Kentucky Chapter, Producers' Council will hold its 3rd Annual Scholarship Foundation Boat Ride and Dance aboard the Belle of Louisville on Friday, June 10. All proceeds from the dance will go to the Scholarship Foundation for the School of Architecture, University of Kentucky.

Representatives of all segments of the architectural profession and the construction industry will attend, as will UK fac-

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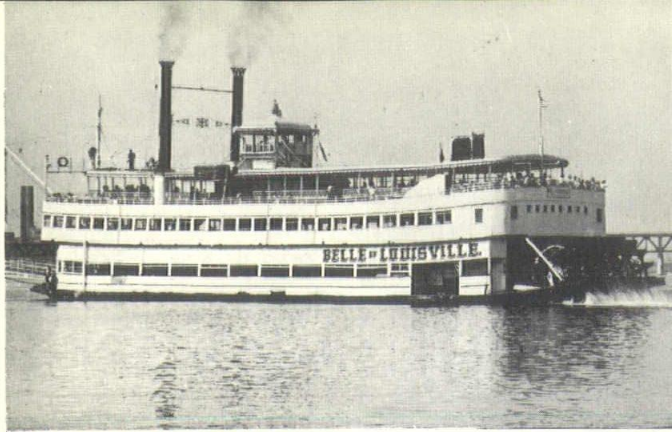
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BELLE OF LOUISVILLE, Jefferson County's famed old riverboat, is the scene of Producers' Council 3rd Annual Scholarship Foundation Boat Ride.

ulty members, state officials and visiting dignitaries.

Boarding is scheduled for 8 p. m. at the 4th St. and River Road Wharf. Dancing will continue until 1 a. m. An art auction will be held during the cruise.

## Local Showcase for Sculpture and Paintings

The persuasive cry for more art in, on and around modern buildings is being answered (as it has been and will be) by modern

American artists and sculptors. Architects who want to accent the interiors and exteriors of their buildings with paintings and sculpture are often hard put to locate convenient displays of the works they want, however.

Thor Gallery, located in downtown Louisville at 734 S. 1st St., is a unique local showcase for the prolific and excellent works of world-famous painters and sculptors as well as Kentuckiana area artists.

Several pieces by famed metal sculptor Raymond Granville Barger, who created "Transition" for the new J. C. Penney building in New York City, are on display at the gallery—as are works by sculptor Fred Sauls, University of Kentucky (in aluminum, silver and bronze); sculptor Endre Vitez, a former Hungarian living in Chicago (religious and other wood sculpture), and Louisville artist Donald Lanham (Kentucky stone and metals).

## East Central Regional Convention October 6-9

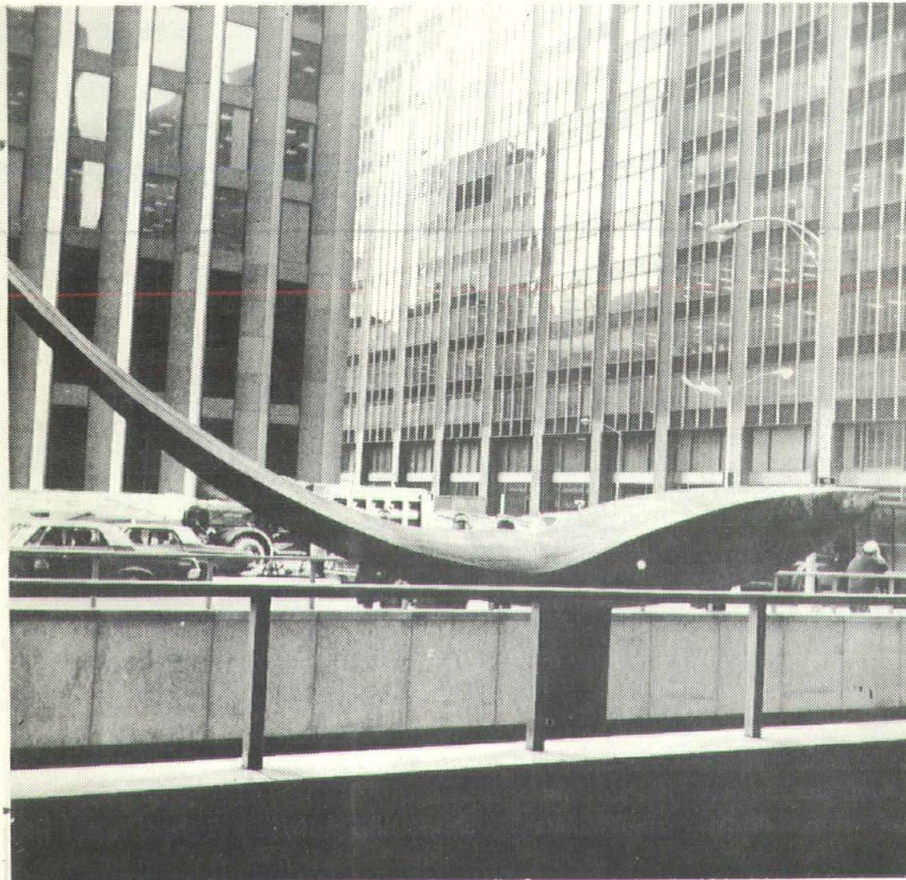
A combined, three convention assembly of architects will take place October 6-9, 1966, at the Brown Hotel. Some 300 attendance is expected at the annual conventions of the Indiana Society of Architects and the Kentucky Society of Architects, and the Triennial Convention of the East-Central Region, AIA.

Theme of the four-day convention will be "The Future of Architecture." Business sessions will begin in the Crystal Ballroom Thursday afternoon, October 6, following a golf tournament and breakfast that morning.

Exhibit booths will be set up in the South Room, which will also house the registration desk, coffee breaks, cocktail hours and an informal luncheon.

Entertainment at the convention will include dinner and dancing aboard the famed Belle of Louisville on a "Casino Night" cruise down the Ohio. Also featured is an organized outing to Churchill Downs.

**The Kentucky Architect**



RAYMOND GRANVILLE BARGER'S "TRANSITION", a 25-ft. abstract bronze sculpture installed in front of the new J. C. Penny Building on New York's Avenue of the Americas bears eloquent testimony to the sculptor's belief that "artists and sculptors must work with the architects, builders and industrial leaders who are shaping the face of today's world." "Transition" is composed of two interrelated parts. Its 6000 linear feet of one-inch bronze strips form an upper arc which embraces the building itself and reaches toward its summit, while the lower part is rounded, representing the people crowding the avenue below. The work shows contrast between hurrying throngs, the horizontal streets and the sharp, vertical lines of surrounding skyscrapers.





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Almost thirty miles of Miracle pressure-molded PERMA-GLASS give a bright, new look to the 101,000 seats at the Wolverines' Stadium in Ann Arbor, Michigan. Maize PERMA-GLASS seats were used to achieve the impressive design in the background.



**PURDUE**

"PURDUE" is dramatically spelled out at the Boilermakers' Stadium in Lafayette, Indiana, with Miracle pressure-molded PERMA-GLASS seats of black and gold. Purdue is also installing PERMA-GLASS seats in their new athletic fieldhouse.

**A  
NEW LOOK  
FOR EXISTING  
STADIUMS**





## MEMPHIS ST.

Not one splinter of wood was used in the 50,000 seats at the new Memorial Stadium in Memphis, Tennessee. The architects wisely specified modern, maintenance-free Miracle pressure-molded PERMA-GLASS seating.

## A MODERN LOOK FOR NEW STADIUMS



## TOLEDO

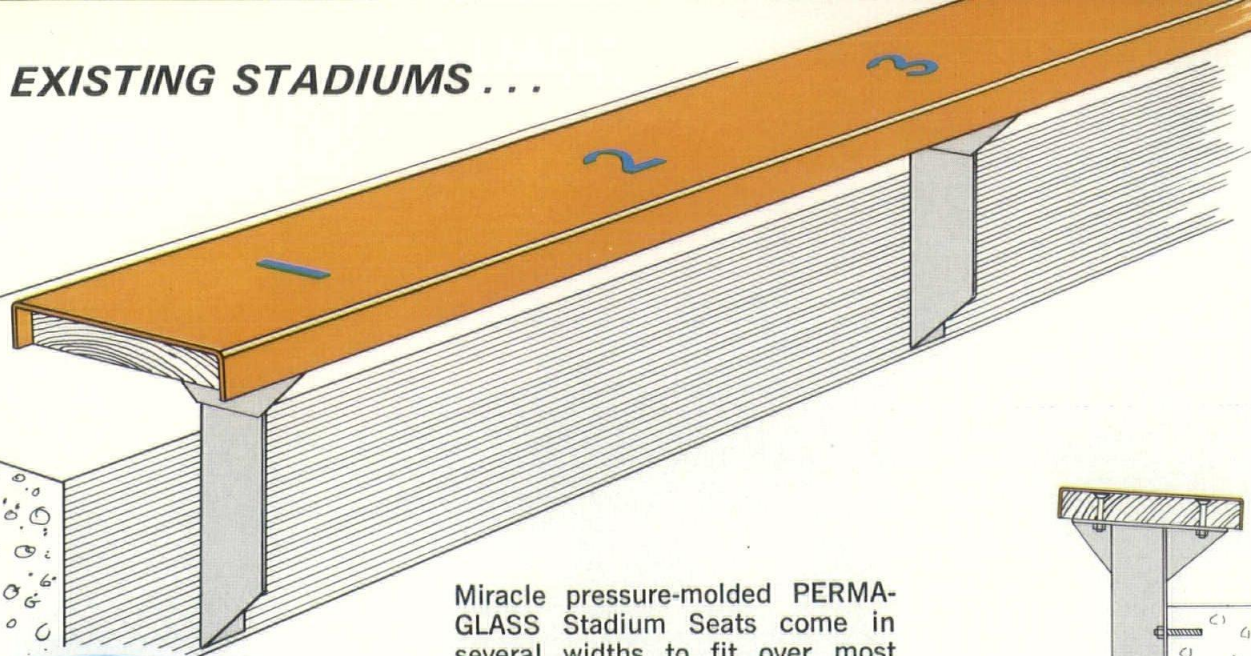
Toledo University proudly displays their school colors and eliminates seat maintenance problems with Miracle pressure-molded PERMA-GLASS seats in royal blue and yellow.

## IOWA

Complaints about snags and splinters ended abruptly when the University of Iowa installed Miracle PERMA-GLASS Stadium Seats several years ago at their stadium in Iowa City. Although many improvements have been made in Miracle PERMA-GLASS since that time, the university has not had to spend one penny on seat maintenance since the installation.



**FOR EXISTING STADIUMS . . .**

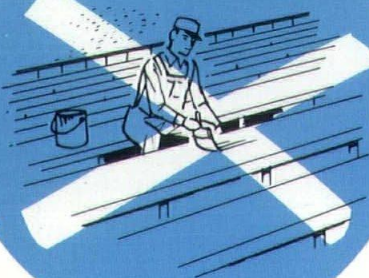


Miracle pressure-molded PERMA-GLASS Stadium Seats come in several widths to fit over most types of wood planks used in existing stadiums. Factory-applied seat numbers are optional. Cutaway drawing illustrates a typical installation of PERMA-GLASS seats.

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SPLINTERS**



**NO PAINTING**



**NO NUMBERING**



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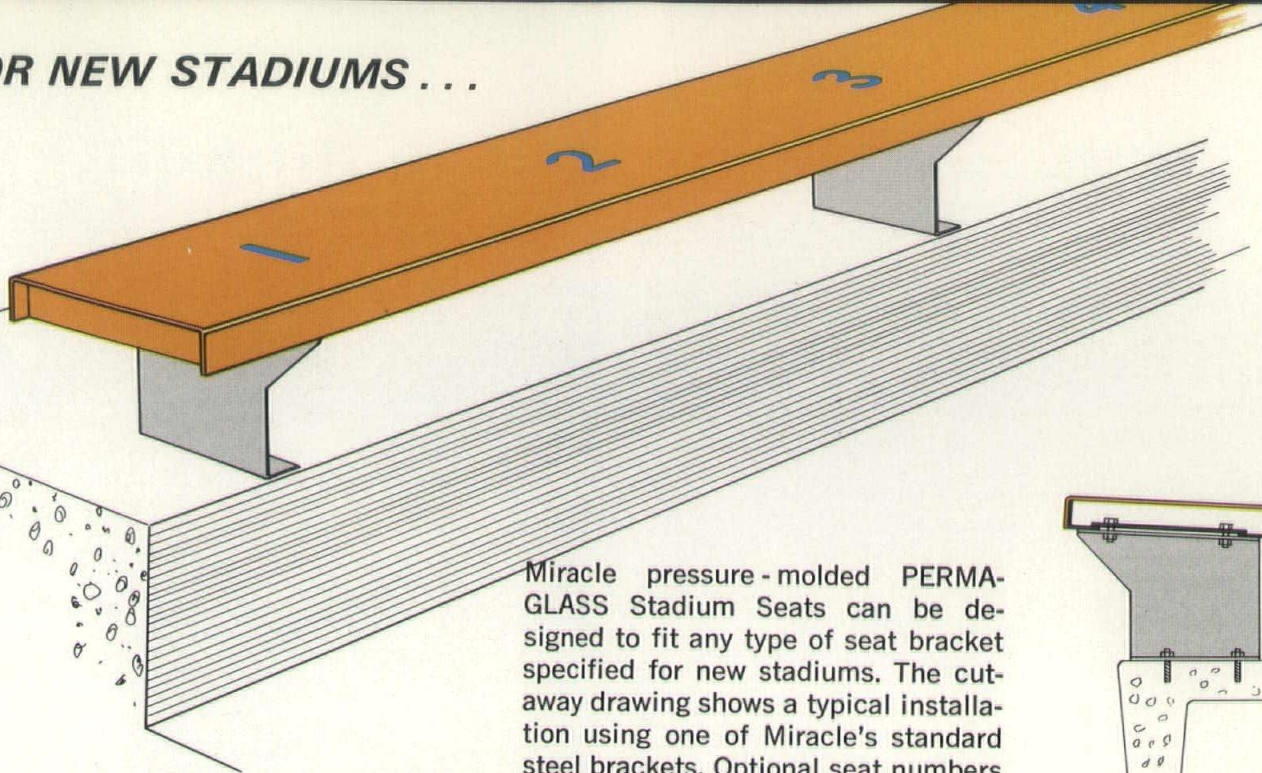
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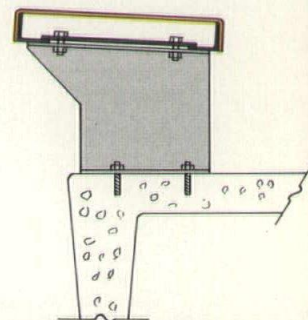
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Miracle pressure-molded PERMA-GLASS Stadium Seats can be designed to fit any type of seat bracket specified for new stadiums. The cut-away drawing shows a typical installation using one of Miracle's standard steel brackets. Optional seat numbers are applied at the factory.

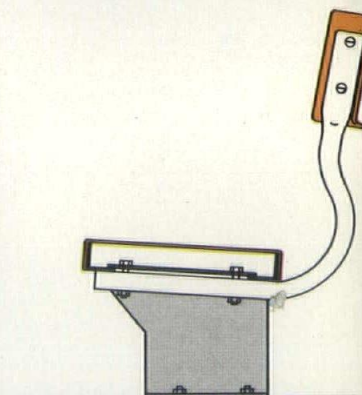


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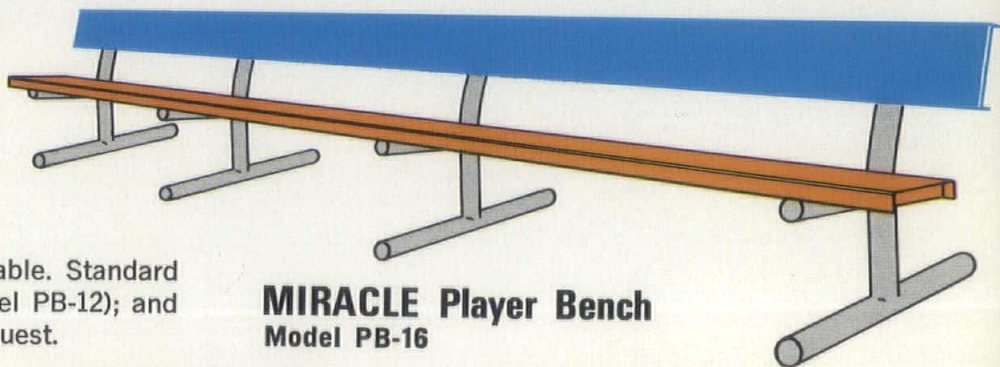


## MIRACLE V.I.P. Stadium Seats

Miracle PERMA-GLASS Seats can be furnished with contoured fiber glass back rests in the same or in a different color as the seats. Ideal for use as V.I.P. seats as shown here at Skelly Stadium in Tulsa, Oklahoma, or to set apart the band, card or other special section. Die-formed back supports are of galvanized or stainless steel tube.



For a completely coordinated installation, you will also want to specify Miracle Player Benches. This modern sideline bench features Miracle PERMA-GLASS seat and back with galvanized steel pipe supports. Portable design offers many "off-season" uses. Permanent installation also available. Standard lengths are 10' (Model PB-10); 12' (Model PB-12); and 16' (Model PB-16). Special lengths on request.



**MIRACLE Player Bench**  
Model PB-16



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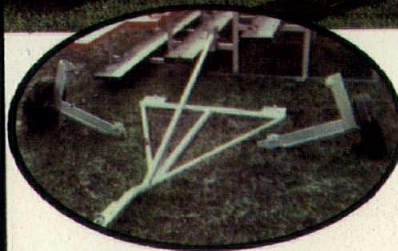


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Former Kentucky Society of Architects President James S. Frankel, Lexington, has been presented the first annual international award of the Audial Rehabilitation Society in Washington, D. C.

The award is to be presented annually by the society to recognize achievement in executive and professional fields by persons with hearing handicaps.

Frankel, who is also a former president of the Kentucky Society of Professional Engineers, is treasurer of the Lexington Deaf Oral School.

Dr. Arnold Combs, a friend from Frankel's University of Michigan days who nominated Frankel, said of his personal achievements, "Deafness is no barrier to success and the qualities which Jim Frankel has demonstrated have lighted the way for any who wish to follow."

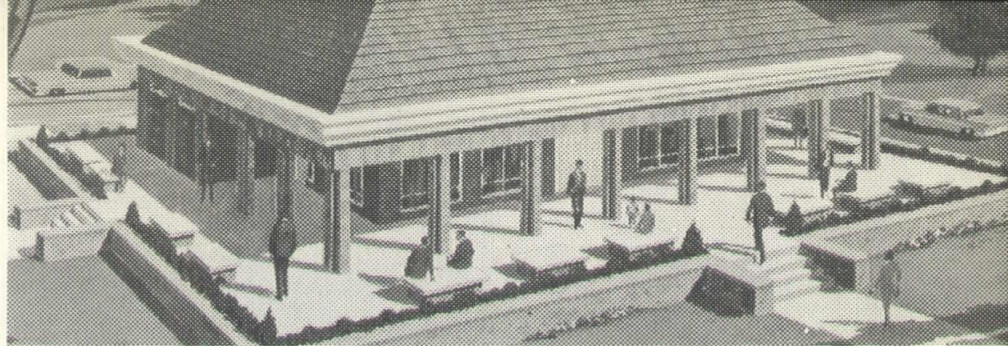
A Cincinnati doctors friend provided Frankel with the motivation to become an architect.

"Because his parents secured training for their son, employing the most advanced methods of communication, he was able to break the barrier between himself and the world of sounds," Dr. Combs said.

Frankel attended the Clark School for the Deaf at Northampton, Mass., the Massie School in Versailles, the University of Kentucky and the University of Michigan.

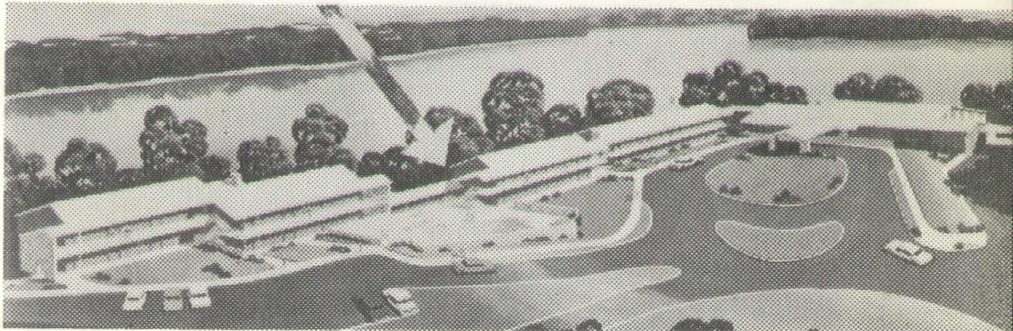
AIA President Morris Ketchum, Jr., and Executive Audial Rehabilitation Society President William F. Wallace, Jr., presented the award.

April, 1966



Information Center at intersection of the Mountain Parkway extension and U.S. 23 at Prestonsburg. — Architect: C. A. Coleman, Jr., Lexington.

Addition to Lure Lodge at Lake Cumberland State Park near Jamestown. — Architect: McCulloch & Bickel, Louisville.



## buildings for business —a design for profit

*(Leading economists predict that \$600 billion worth of construction will be undertaken in the next decade. A large share of this huge sum will be spent on business buildings.*

*(It is, therefore, imperative that businessmen develop an understanding of business architecture and of the professional services of the architect. Here, then, is one explanation of how the businessman-architect team functions. — Ed.)*

Good business architecture has at its heart the fulfillment of function. The form of the building should grow out of what is to happen in the structure, how it is to be done, by how many, and for what purpose. The design should create the maximum useful space; provide the straightest possible work-flow traffic pattern; encourage production and working efficiency in a carefully-controlled environment, and specify construction materials and methods which

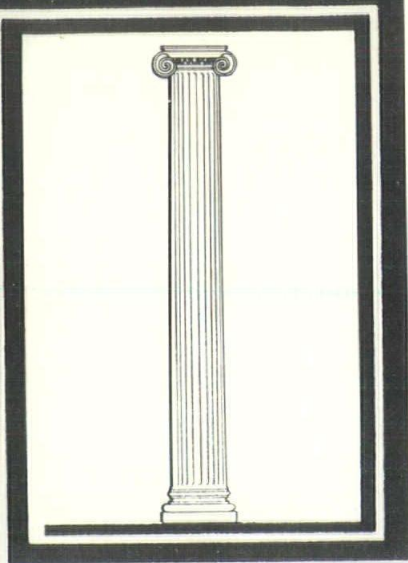
keep operating and maintenance expenses to a minimum.

But even these prime elements of building function and sound structure do not, in themselves, answer the complete architectural needs of the businessman. Esthetics, which might be termed the science of beauty, is both an intrinsic part of design and an economic tool of today's business. Retail sales are made, corporations express their powerful personalities, factories denote their willingness to be good community neighbors, and banks provide a modern institutional image through the skillful use of esthetics.

Good business architecture is a professional synthesis of functional space planning, sound engineering, and beauty—a design for profit.

Design does not necessarily begin with the building itself. Often, architectural consultation can be





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of major importance in the selection of a site. The potential building owner may save thousands of dollars as a result of professional advice on price, location, soil conditions, and adaptability to building design. One site which appears to be promising may harbor hidden sub-surface conditions that would require heavy foundation costs. Another, which to the layman might appear too uneven for his use, might be eminently adaptable to a design that wraps the building around the rugged land contours.

Professional advice can make the difference.

Modern building is a complex process. Consider today's factory, for example. Factory design starts with the basic manufacturing or processing unit. It may be a single conveyor, around which the supporting spaces and equipment are planned.

Raw materials must be received and finished materials taken away. Both may have to be stored. Access to power, transportation and water must be con-

sidered. The range of temperature and humidity may be important to the industrial process and may affect the building design. And a factory houses people as well as machines. This means efficient heating and cooling, acoustics, sanitation, rest and health facilities, landscaping, and parking.

**Architectural harmony with the community is another design requirement.** Economic conditions, too, will affect design. Anticipated expansion means planning for ultimate use, so that subsequent additions may be made without expensive alteration and rebuilding.

These principles apply similarly to other business buildings. Today's retail store consists generally of a front, a selling space, and a service space which supplies and moves goods and keeps the books.

The front must be designed to pull the customer inside in minimum "impression" time. It is often desirable for the front to be recessed, slanted inward from the

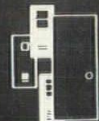


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top, or set back so that the passerby can examine the window displays without being jostled down the street. Inside, the sales space may be divided into three areas for the sale of impulse, convenience, and demand merchandise. A dress, for example, is demand merchandise, since the woman buying it usually knows that she wants it. Thus, the dress is placed at the rear of the selling space. This draws the customer past the initial, or impulse display. Perfume is a classic impulse item. (If businesses had to depend upon demand buying, retail trade would go bankrupt.) On the way to the demand merchandise, the customer will pass the convenience display and be attracted by a convenience item—say a pair of shoes or gloves.

If walking distances become too great, vertical selling—utilizing these same principles—may be considered. Here again, impulse items are placed nearest the door, convenience merchandise is located midway up the building, and demand merchan-

dise and customer service departments are placed at the top.

In the office building which is planned to provide income through the renting of space, the square foot is all-important, and every foot that can be taken from the service area and put into the rental area means more profit—within limits. Sometimes, the architect can create premium space which rents for more by building slightly less and utilizing greenery and an attractive plaza to create a prestige environment.

Office building design often starts with a basic space unit known as a module. This unit may be the space necessary to contain one person with a desk and chair. Deciding on this unit can be extremely important. Each tenant may have definite ideas of interior needs, calling for maximum flexibility of design. A demountable partition may be moved without much cost but such items as wiring, electrical connections, air vents, and lights cannot easily or inexpensively be moved. Also to be considered are the service

areas—elevators, storage, rest rooms, air-conditioning equipment. In a confined site, these may be located in a central core. But today, when the site permits or is unusual in shape, architects often locate this core on the outside of the building, thus freeing the interior for maximum use; using free-span engineering, when possible, to eliminate space-robbing column placements.

Today's bank building is another example of the design pioneering of contemporary architects. This planning revolution has swept away the massive and forbidding facades of yesterday's financial institutions and replaced them with a light airiness that welcomes the visitor rather than intimidates him. Today's bank expresses in form and appearance the wealth of new services which it offers to society without sacrifice of its traditional dignity.

These services differ from bank to bank, and so do individual space requirements, personnel needs, and local customs and traditions. The bank represents an

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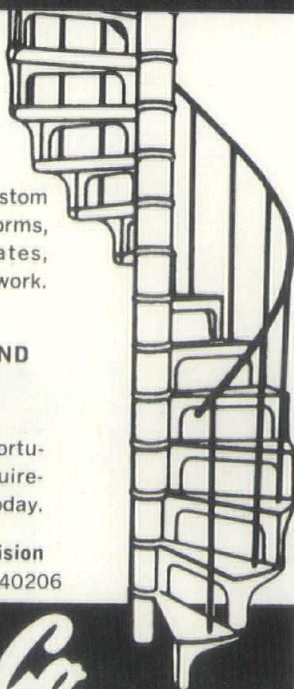
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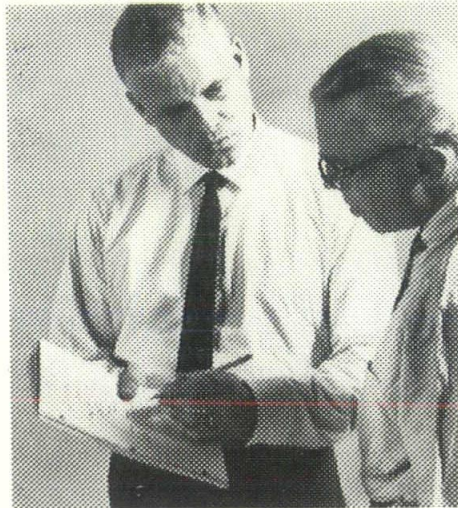
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architectural problem which must be solved individually by the professional whose **only** interest is the satisfaction of his client's needs.

The bank designer must be free to choose from today's palette of materials and construction techniques, unhindered by vested interests in the sale or use of either. Many bank projects today are on-the-site remodeling jobs requiring imaginative re-planning of space to provide more working room within the same site boundaries. Unnecessary partitions and old tellers' cages come down. Waste motion is eliminated by equipment design and location which allow the teller to compute figures and check signatures without either turning around or leaving his station. The loan officers emerge from the box-like, dark offices of yesterday to demonstrate their talents in attractively-zoned open areas within view of the bank's patrons.

In this vast enterprise, it is the architect's responsibility to serve as the building owner's professional counsel, un beholden to any interest but his client's. The ethics of his practice and the fulfillment of this responsibility prohibit him from accepting any monetary gain from the sale or use of building materials or services, or from assuming the job of building as well as designing. The architect's duties begin with careful analysis of the owner's needs and wants. Only after these have been studied fully and measured against a host of alternative solutions does the actual design preparation begin. This may include

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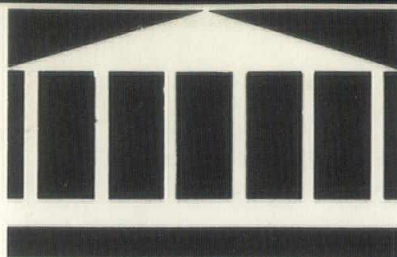


the services of many specialists and consultants who are paid out of the architect's fee.

After acceptance of the design by the client, the architect prepares working drawings and a voluminous book of specifications which may involve hundreds of pages. These make tight competitive bidding possible. The architect will also assist the owner with the screening and awarding of bids. During the construction phase, he will supervise the project. This service includes periodic inspections of the site, as required by the individual project, the checking of suppliers' shop drawings, monthly reports to the owner that the contractors' bills are in order and should be paid, and, finally, certification that the building has been satisfactorily completed and is ready for occupancy.

This is what the businessman should look for and get in launching a new building project. At the same time, he should beware of the non-professional building service, offered by the package merchant, who purports to offer both design and building services in one contract. A common lure is the guaranteed-price "package" contract. No human being can look into the future and accurately guess at the exact future cost of materials and services. Thus the only way in which such a contract can be offered is either to pad the price or leave the specifications purposely vague to allow later skimping. This practice destroys the economic advantages of competitive bidding; nor will there be professional supervision during construction. The packager supervises his own work. Finally, the back-room designer hired by the packager cannot provide the imagination or experience of the professional architect who competes on the sole basis of talent.

Good business architecture is produced by the professional building team—the businessman who spells out the needs and objectives, and the architect who translates them into design and structure.



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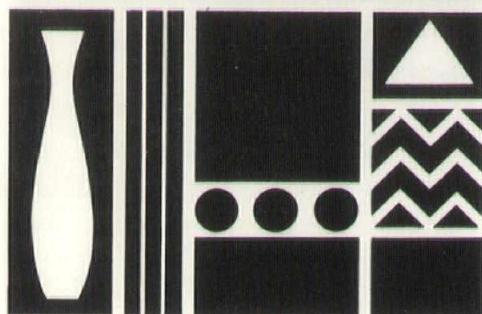
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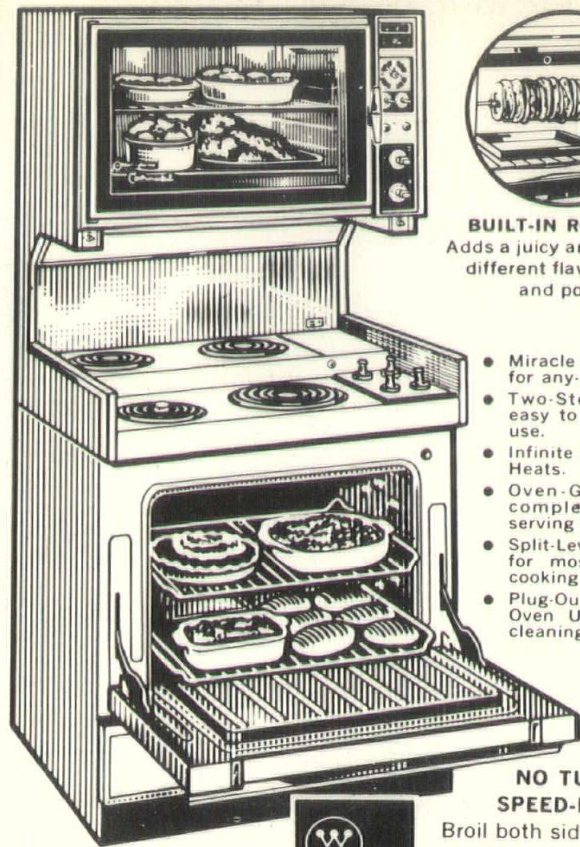
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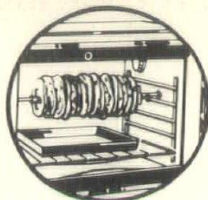




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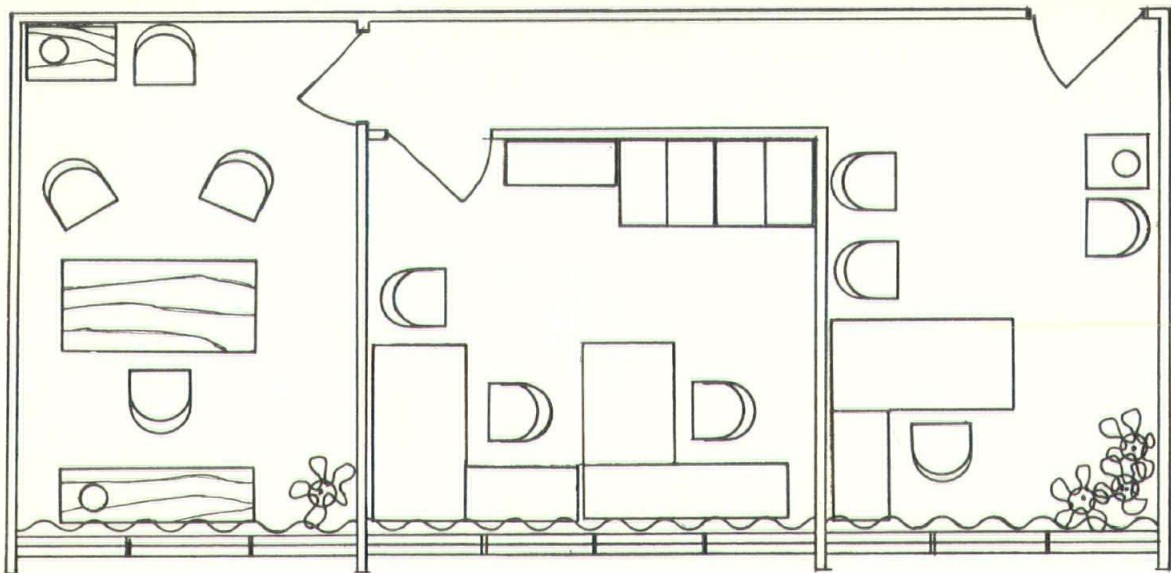
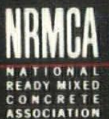
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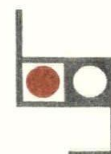
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